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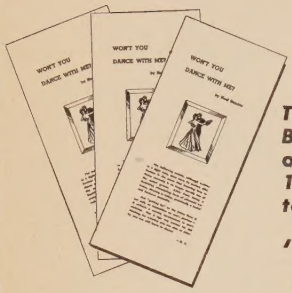

This article was especially written for potential Ballroom Dance Students by Neal Stanton, author of "You Owe It To Your Child," which sold over 100,000 copies to promotion-minded dance teachers throughout America.

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VOLUME 8 APRIL 1958 ★ ★ 25 CENTS NUMBER 4

ADVERTISERS

ASSOCIATIONS

165 Associated Dance Teachers of Southern California
147 Dance Educators of America
162 Dance Masters of California

BOOKS

159 Folk Dance Guide

CONVENTIONS, ETC.

149 Cecchetti Council of America
163 Chicago National Association of Dance Masters
161 Dance Masters of America Inc.

FOOTWEAR

177 Barney

179 **INDEX OF DANCE SCHOOLS**

MISCELLANEOUS

173 John Clancy, Ballroom
153 Forster Travel Agency
153 Glodell Castanets
173 Jay Dance Notation
157 H. W. Shaw

RECORDINGS, DANCE

171 Dance Records, Inc.
165 Russell Records
151 Statler Records
167 Stepping Tones

ROUTINES BY MAIL

157 Al Gilbert
142 Al Gilbert
177 Eva Varady

SUPPLY HOUSES, THEATRICAL

169 A & L Theatrical Co.
155 Art Teen Sports Wear Co.
144 Capezio
151 Lew Serbin Dance Art Co.

INDEX

136 LAWRENCE WELK
Aubrey B. Haines

143 ALICIA ALONSO

145 The AMERICAN SALESMAN an INSTITUTION

148 NEWS ITEMS

151 WHO SAID THIS?

152 The DANCE in NEW YORK
W.H.Stephan

156 BALLET RUSSE de MONTE CARLO (Review)
Beatrice de Baltazar

159 INFORMATION DESK

168 OUR READERS WRITE

169 REVIEWS
(Records & Dance Paper)

170 TEACHERS' & STUDENTS' SECTION

170 NEWS BRIEFS

)72 PICTURE STORY
(Jean Hart students with the Royal Ballet)

174 DANCE TEACHERS' ASSOCIATIONS

178 ADVANCED ACROBATICS and TUMBLING
James Rozanas

CARTOONS

147 Troop
167 Dunnett

130 The COVER

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lawrence WELK ♫ ♫ a dancer's musician

by AUBREY B. HAINES

The following article should be required reading for all Ballroom Operators, Dance Band Musicians, and Ballroom Dance Teachers. Why? Read it and you will have your answer. — The Editors.

When, in 1955, Lawrence Welk's shy grin made its debut on nationwide television, many viewers had never heard of him. His low-budget musical program began with a medium rating of seven and one-tenth. Within three months, however, it shot upward to 25.3. Today Welk has an audience of about 30,000,000 television viewers — far above those of any other network program. Hence in October, 1956, he began a second television program for his teen-age fans.

Today Welk's is one of perhaps six dance bands that can play to steady patronage and show a good profit. It is also one of the few bands which can give up traveling and play as long as they like in a given location.

Lawrence Welk's road from shyness to fame was not achieved overnight. Born March 11, 1903, of Alsatian descent in a sod house in Strasburg, North Dakota, Lawrence began to play the family's small reed organ when he was three — two years before he could pump the pedals sitting down. Reared in a family of four boys and four girls, he had to earn what money he could to invest in his musical hobby. "I taught mystelf to play the piano accordion," he recalls. Trying to earn enough money to buy an accordion, he ran a trapline to catch skunks, muskrats, and weasels. At the end of a year he had saved fifteen dollars, with which he bought a cheap accordion that fell apart in a week.

Disheartened, the boy told his father, who promised to buy him a good instrument if he would stay on the farm until twenty-

Lawrence Welk and Deanne Lennan practice a waltz step.

—ABC Television, Hollywood

one. The bargain was hard to make, but the boy finally agreed. "A bashful, sickly child ever since I can remember," he says, "I had bad eyes. A ruptured appendix when I was in the fourth grade led to a year and a half's convalescence so that I never returned to school."

Lawrence's shyness, added to his natural disinclination to assert himself, made him always wait to be asked before playing the accordion to entertain company. "I could usually be found either hiding in my room or out in the barn," he recalls. "There I played that the pitchfork, anvil, hoe, and rake were my musical instruments and that I was a band leader." When Lawrence was seventeen his father bought him the accordion he had promised, although he protested bitterly having to pay $400. Nevetheless, he kept his word and so did Lawrence, remaining on the farm until he was twenty-one.

The next seven years found the youth playing for dances, parties, barn raisings, festivals, and weddings for three to five dollars an occasion. In 1924 he went to Aberdeen, a South Dakota city some little distance from Strasburg, where he got jobs with three successive bands. But his inability to read music, speak understandable English, and harmonize with the other instruments caused him soon to be fired. At last he joined a Chicago orchestra

and was surprised with his luck, but when the leader owed him $600, Lary was able to collect little more than 10 per cent and quit.

Though shy with the accordion, he recalls that once he began to play, he hated to stop. "Once while traveling to a barn dance by train," he says, "someone asked me to play en route. I performed so long that a man finally yelled, 'Stop. We've had enough!' Then one Saturday night at a barn dance I played until three o'clock, forgetting that it was Sunday morning. The village priest was so distressed that I discovered he preached that morning on 'The Devil That Came to Town'."

For the past two decades in the Middle West — from Texas to Minnesota — Lawrence Welk has been the acknowledged leader in dance music. He defines his own peculiar style as "a basic two-beat rhythm from bass fiddle, electric organ, violin, piano, or drums — embellished with flutes and clarinets." His more than 250 recordings have sold millions of copies, and his dozen albums have sold in the hundreds of thousands. Welk's friendly smiles on television and in ballrooms seem to inspire his band and audiences. When he is not leading his musicians, they lose a discernible fraction of rhythmic thrust which distinguishes them from other bands. Noted for their ability to play more than one instrument, Welk's boys can perform about sixty different musical acts with forty extra instruments.

Today with manifest acclaim wherever he goes, Lawrence Welk compares his present triumphs with earlier ones. "On July 4, 1926," he says, "I hired a pavilion in Aberdeen for a dance. It rained a steady downpour, and my accordion playing lured the picnickers in to waltz at a dime a dance. Profiting by $265, I returned to Strasbourg to tour the streets and wave at the people I know." After a month of adulation Welk went back to Aberdeen and organized a small band to play at a county fair. A vaudeville entrepreneur, George Kelly, offered him forty dollars a week. He hesitated in amazement, and Kelly made it a fifty-fifty proposition. In the costume of a Spanish matador, Lawrence was billed as "America's Greatest Accordionist." For the next few years he toured with Kelly's Peerless Entertainers.

Welk did not long remain a solo accordionist, however. Taking on a drum, a saxophone, and a piano, his four-piece band made its radio debut in 1935 on WNAX, Yankton, South Dakota. Lacking a sponsor, Lawrence sponsored himself, advertising Honolulu Fruit Gum, which he bought from a wholesaler and sold in his spare time. To help sell the gum, he had samples passed out when he played at ballrooms.

"Finally we had to stop," he chuckles. "It must have been good gum, for ballroom managers complained that it stuck on their floors." At twenty-four Welk fell in love. Conducting a studio group at the radio station one morning, he noticed an attractive brun-

ette in the audience. After the broadcast, Lawrence got himself introduced to Fern Renner, a student nurse training in a nearby hospital. The girl refused to keep company with him. To get her alone, Welk finally determined to have his tonsils removed by a physician who would assign Miss Renner to his room. In the spring of 1931 Lawrence and Fern were married.

By 1937 the Welk orchestra contained six pieces, adding about one musician a year. After touring the Middle West, engagements in small hotels, larger ballrooms, and the resort circuit — from Lake Placid, New York, in winter to Denver in summer — followed. Then came bookings in larger hotels, in Pittsburgh, on Mutual radio network, and in San Francisco and Los Angeles ballrooms. Lawrence Welk and his "Champagne Musicmakers" appeared at Chicago's Trianon Ballroom in 1939, but Welk continued to sit in the back row, playing the accordion. He was still opposed to announcing his own numbers because of shyness and his accent. By now, however, the band was drawing 1,700 a week, and although Larry was happy, several of his bandsmen were not. "We're playing old-fashioned music for the past-forty set," they told him about the beginning of World War II. "Why not liven it up and attract young people?" At last Welk agreed to hire a "sharp" arranger the bandsmen knew. "I'll make you the biggest band in America," the arranger promised. The Welk beat was revised but not for long. Many ballroom customers complained; the rest stayed at home.

"Go back to your old way of playing," the ballroom manager told Larry, "or you're fired." Welk returned to his old beat, his fans came back, and his band has not changed its style since then.

It took much persuasion and courage to get Lawrence to speak before his audiences. One night a Milwaukee theater owner, EddieWeisfeld, came backstage when Welk appeared in Chicago. Introducing himself, he said that he would like to have the band appear at his theater but had not known who Welk was until then. "Don't you ever stand up in front of the band and sell yourself?" he asked.

Lawrence replied that he did only when required to. "Well, start talking, Welk," Weisfeld responded, "and I'll book you into the Riverside Theater in Milwaukee at $3,500 a week." Thinking for a moment, Lawrence chuckled. "For that much money, I'll talk." Memorizing what he wanted to say opening night in Milwaukee, Welk became confused and mixed up even the names of his own musicians. He has been talking with that shy look ever since. Even today he reads all announcements on television from a "cue card" carefully prepared by his secretary.

Seven years ago Lawrence Welk began his Los Angeles tele-

vision appearances, not having appeared on network programs until 1955. Since 1951, however, he has played regularly at the Aragon Ballroom on Lick Pier in Venice, California, where he now draws approximately 12,000 persons five nights a week. Four years ago his twenty-one piece band played for a dance at the Marine Air Facility Base at Santa Ana, California. The floor was the seven-and-a-half-acre concrete of a dirigible hangar, on which had been strewn two and one-half tons of corn meal. Throughout the gigantic hangar forty-nine loudspeakers were hung. A world's record of 51,092 dancers crowded in at a dollar each for four hours of waltzes, fox trots, and polkas. In a day when most ballrooms scarcely attract, much less maintain, steady patronage, this was indeed a phenomenon! But Lawrence believes there is a reason for it.

"Ballroom dancing is one of the pleasantest and easiest forms of exercise and relaxation one can find," he says. **"Healthful and wholesome,** it introduces one into a realm entirely apart from today's fast pace. It has a genuine social significance in that it constitutes a community and group-enjoyment pastime that opens doors to new friendships and, frequently, to happy lifetime romances. Ballroom dancing is an inexpensive and highly-enjoyable form of entertainment that affords genuine fun, as one look at any dancing couple will attest. Altogether it lends a considerable uplift to morale. **Because it is marvelous exercise, it can keep one's body toned and conditioned."**

In ballrooms where Lawrence Welk and his band play, they do not cater to specialists or to professional dancers but to regular patrons who come for the **sheer fun of dancing.** They have some semi-professional dancers, however, most of whom were married couples who came originally just to enjoy themselves. Their dancing prowess developed to the point that they joined special dancing groups within the Welk patron-clientele. Gradually they engaged in exhibitions at group gatherings and now continue as regular customers at the Aragon, competing in various contests featured each week.

Asked what he thinks caused the recent great slump in ballroom dancing, Welk replies, "I don't believe that small dance floors had much to do with it. There haven't been enough dance patrons to fill the floor space available. Musicians and singers both have contributed much to the slump, tending to sing or play behind the beat and to accent their own music stylization, which always makes dancing difficult. **Many 'name' dance bands fell into the trap of playing for their own enjoyment, or for exhibitionism, rather than for the dancers.** The steady dance beat was sadly neglected — a fact bound to disappoint most customers who enjoy ballroom dancing. **Musicians must realize that people come to dance with their partners — not merely to stand on the side lines and watch individual musicians perform.** We must keep the boy and the girl dancing together, providing the melody and

The Robert Joffrey Theater Dancers

the beat that help make dancing enjoyable. Bands which stress music without a steady tempo and feature powerful arrangements designed mainly for listening should confine their appearances to theatres, clubs and concerts. **Ballroom engagements call for dance music.** Nothing pleases customers more than to be able to enjoy such music to the maximum."

Welk claims that he should be delighted to witness a return to popularity of ballroom dancing. He believes that it could be brought about by formation of an organization dedicated to this end. It should have two major objectives: (1) **to attempt the tremendous job of re-educating musicians to meet the ballroom customers' wishes for dance music** and (2) **make heroic efforts to reacquaint people generally and young people specifically with the great pleasure that ballroom dancing offers.**

Asked whether he thinks that big dance bands will ever return, Welk remarks, "I doubt that any of us old-timers can make any effective comeback at this stage of the game. Today we need **young bands.** We haven't had any new 'name' bands for a long time. If such a band should come along and play a pleasing style of dance music, it could prove to be a sensational hit on television. But it would need a strict dance beat and should avoid loud instrumentations, which drive people away from both ballrooms and television sets."

To bring the public back to ballroom dancing, Lawrence believes that perhaps a special dance should be created to intrigue young people. "A genuine effort," he feels, "must be made by all

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of us to find some way to get the young back to ballroom dancing, but it is even more a question, I suppose, of bringing them around to full appreciation of social dancing."

What suggestions has Welk to offer those persons interested in seeing ballroom dancing make a comeback? He believes that it amounts to **an open invitation to the many excellent dance schools around the nation to join the ballroom operators and orchestra leaders in the creation of a new organization to achieve it.** "If ever there was an opportunity to make a real contribution to an industry, this is it," he observes.

To dance bands starting out in the business Welk suggests, "Play **dance** music. Play it pleasantly, and don't blow off the roofs of the ballrooms where you play. The dancers' ears are **not** trained to appreciate music that is too loud. It is also important to stress a good rhythm section, responsible for an unwavering, steady beat. **Arrangements that favor the original melody and harmony as written by the composer would also help. It isn't necessary to 'prove' anything.**

"One of our main jobs, however, is not to decry those things today's young people enjoy, but to make a sincere effort to bring them into our affairs and let them know we want them with us and enjoy their company. We should do everything possible to make it pleasant for them when they come to see us and let them know we are anxious and ready to move over and make room for them in adult society."

Such a remark could come only from an understanding father himself. Today the Welks live in a ten-room Spanish-style house without a swimming pool in Brentwood, a Los Angeles suburb, with two of their three children. Their twenty-five-year-old daughter, Shirley, married to a physician, lives in Boston. Another daughter, Donna, is a student at Marquette University in Milwaukee. And Larry, Jr., seventeen, attends a Catholic high school in Santa Monica, California.

Alicia Alonso's Great Success in Russia

Alicia Alonso, first American ballerina to appear in Russia, just recently returned to her home in Havana, Cuba, after a two-month trip which carried her to Leningrad, Riga (Latvia), Kiev and Moscow, over 17,000 miles in the two months. The tour was a great personal triumph in a country unaccustomed to the Western style of ballet. Audiences and critics alike acclaimed her impeccable technique and thoroughly well-studied characterizations.

In Riga, where Miss Alonso made her first appearance on December 31 in 'Giselle," the newspaper Soviet Culture headlined the performance with "Giselle Thrills and Captivates Spectators". Following the performance, members of the corps de ballet lifted Miss Alonso to their shoulders and carried the ballerina to her dressing room. A second performance of the ballet was given on January 2 and the ballerina appeared January 4 in the full-length "Lac de Cygnes." Commenting on the latter, the newspaper Voice of Riga is quoted as saying "in the role of Odette-Odile, Miss Alonso left her audience agasp with the unforgettable impression of her sculptural poses." Leonid Zdanov, premier danseur and brother of the Bolshoi's Yuri Zdanov, partnered the ballerina during her Riga performances.

Describing her arrival in Leningrad on January 5, the ballerina

Cuban Ballerina, Alicia Alonso enjoys rare treat in snowbound Leningrad. Temperatures were down as low as 33 degrees on Miss Alonso's recent tour of Russia.
— Special to Dance Digest

reported the weather almost unbearable with temperatures dropping to 33 below zero. Though hotels and theaters were well heated the bitter cold presented her with the problem of getting warmed up enough to dance.

"Giselle" was Miss Alonso's first performance in Leningrad on January 7. She was partnered by V. Simeonov, one of Leningrad's most prominent male dancers. Thoroughly impressed by Miss Alonso's technique and what they termed 'the American pirouette,' teachers of the Leningrad school invited Fernando Alonso (the ballerina's husband) to teach some classes attended by the principal dancers. Mr. Alonso also gave private classes to Dudinskaya, Leningrad ballerina.

During her short stay, Alicia Alonso was able to attend several

Alicia Alonso with Mme. Viecheslava in a studio of the School of Choreography in Leningrad —Special to Dance Digest

performances, among them a modern ballet by Sergehiev called "The Pass of Thunder," which astonished her by its completely modern approach.

Following a performance on the 14th with Zdanov in "Lac," Miss Alonso left for Moscow. Reporting at the Bolshoi for an early evening rehearsal, the ballerina and her party were completely taken aback to find the theatre filled. At first she thought she had got the schedule incorrectly but was assured by her interpreter that these were students, dancers and teachers from the Moscow ballet schools who had come to study her rehearsal.

Miss Alonso's first performance at the Bolshoi was January 17 in "Giselle," again with Simeonov as Albrecht. Following several appearances which met with great acclaim, the Ministry of Culture invited the ballerina to do three performances of "Lac" as well as a television show in Kiev.

After a brief rest in Havana, the ballerina flew to New York early in March to join and rehearse with partner Igor Yousekevitch for a scheduled apeparance with the Trenton, N. J., Symphony, March 5, and one with the New Orleans Symphony on the 18th. On April 5 they will appear as guest artists with the Ballet Guild in Washington, D. C. Immediately afterward they leave for South America and an engagement as guests with the Teatro Colon in Buenos Aires.

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The American Salesman
AN INSTITUTION

By Carol Lyttle
(Vice-President, Dictaphone Corp.)

Whether we are aware of it or not, we all use Salesmanship in one form or another every day of our lives.

In the Dance business (and if you are engaged in the teaching of dancing —you certainly should consider it a business) it is necessary to sell your service and your knowledge, if you expect to stay in business. And if you are a teacher of dancing you are not only selling dance lessons—you are selling personality, YOUR personality.

That's right. The very fact that you want your students to believe in you enough to take dancing from you proves this point.

What we are trying to say is that articles such as the following, if read with an open mind and a reasonable amount of imagination, can prove beneficial to anyone in the dance business.

— The Editors.

The man in the phone booth is using a "Dictet," a portable recorder manufactured by the Dictaphone Corp. (Editor's Note: Why wouldn't an instrument such as this make an excellent recording device for busy dance secretaries and teachers. Could be used to good advantage in recording dance notes, Board meeting and secretarial notes. No, the Dictaphone Corporation did not pay for this plug.)

When playwright Arthur Miller wrote his prize-winning **Death Of A Salesman,** at least one actor turned down the leading role sight unseen. 'How," he sneered, "can anyone whip up symphony for a salesman?"

Maligned by Marxists as a "useless" group, salesmen were for many years viewed as loud-talking high-pressure men who made people buy products they didn't need. Just ten years ago, a poll of American parents revealed that only nine percent of them deemed salesmanship an "acceptable" career for their children.

Today, a totally different attitude prevails. More and more, the salesman is being regarded as a specialist, a key man, a vital section in the pipeline of supply.

Salesmen of advertising space, it's becoming clear, make it **possible** for us to enjoy our newspapers and major magazines. Without space salesmen, papers would cost more than 25c, magazines more than a dollar. Insurance salesmen lead people to receive money when they need it most. Salesmen in retail stores often help us get better value for our dollars.

What's behind this recent recognition of the salesman's value? A look at our immediate economic past provides the answer.

During the war years, many manufacturers had little—or nothing— to sell. In the postwar period, there were so many shortages salesmen didn't **have** to sell. They merely took orders. So things

stood until the end of the Korean conflict. Then, suddenly, supply outstripped demand—and many manufacturers, distributors and retailers found themselves with no one who knew **how** to sell.

It wasn't long before business took steps. Recruiting drives for potential salesmen were kicked off on college campuses throughout the country. From Florida to Oregon, courses in salesmanship, conducted by the companies themselves, blossomed. So intense has the interest in techniques become that a magazine devoted solely to the selling profession—"The American Salesman"—started less than three years ago, now appears in four foreign language editions.

What is today's typical salesman like? Primarily, he's not "typical" at all. The President of one of our bigger oil companies aptly summed up management's position today: **"If you can recognize a salesman, he's no good."**

Indeed, today's salesman could be mistaken for a lawyer, actor, dancer, or university professor—for many of them have started life in those professions. Salesmen range from the Ph. D.'s needed to sell complex chemicals for drug houses to the clerk at your local department store. In between, you'll find ex-concert violinists, ex-firemen, ex-bellhops, lay preachers, retired policemen, many more.

What lures these men into selling? First, there is the tremendous **good** they are doing. By moving goods and rendering services—to the tune of $650 billion a year—they help maintain full employment, boost the standard of living, keep our economic wheels well oiled.

Secondly, they find that selling permits them to realize their **full** potential. Calling for imagination, enterprize and initiative, selling is a challenging, exciting field. For the emphasis today is on "creative "selling.*(Dance teachers take special note of this last sentence.)

Take the appliance salesman who found himself in a large Chicago hotel waiting for his breakfast. When it arrived, the toast was dry and cold. As he ate without relish, he got an idea: Why not sell toasters to hotels? They could include one on every breakfast tray, thus permitting guests to make their own toast—fresh, hot and just the way they want it! Results of a little imagination: A whopping order, an entirely new market opened.

Thirdly, the rewards in selling are high. More people earn over $5000 a year in the selling profession than in any other—and there is no "ceiling" on earnings. Twenty thousand dollars a year is not an uncommon income for salesmen. And many make more. Here, a man really earns what he's worth.

Little wonder, then, that today 10 million Americans earn their livelihoods by selling.

This growing corps of specialists —representing an enormous market by itself—is getting increasing attention from industry. Time is money? Then help the salesman save it. Dictaphone Corporation has introduced a portable recording device— the Dictet. It slips into a briefcase easily, holds up to an hour's recording. Salesmen need records of expenditures? The American Hotel Association now issues a universal travel card which entitles the holder to charge all hotel services and to cash checks up to $500—even if he isn't a registered guest of the hotel. He's billed at the end of the month, has permanent proof of expenses. Selling requires mobility? A major bus line offers charter buses to companies who need to get a group of men to a specific desti-

nation quickly.

If the "drummer" of 50 years ago could behold his modern counterpart, he'd probably fall flat on his derby. For he would see not a checker-vested, patent-leathered, slicked-down dazzler, but a well groomed, soft-spoken gentleman, whose clothes and speech give no particular clue to his profession.

And if the two men got into conversation, our turn-of-the-century friend would be hard pressed to understand his descendant. Phrases like "motivational research," "balanced creative salesmanship," "presentation," "brainstorming" and "automation" would have to be explained.

What breadth remained in the old boy would be completely knocked out by exposure to the sales aids and equipment at his young friend's disposal: Home-study courses, sales "clinics" where he can discuss his selling problems with other salesmen, economic reports, books on psychology, charts and graphs galore.

And from all indications, these men will continue to study, explore, discuss and think of ways to help us all enjoy the benefits of a dynamic economy.

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* Comments by Editors of Dance Digest.

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This figure is arrived at after intensive research throughout Great Britain. Research that has been carried out in ballrooms, in dance schools and wherever young people meet to enjoy their favourite recreation.

And the accent is not always on the YOUNG. Very often couples in their forties and fifties first get together in a ballroom, possibly at at an Old Time dance.

It's never too late to find romance if you're a dancer.

DON'T DANCE? NO CHANCE!

It is a positive fact that ballroom dancing is one of the most essential social assets today. If you don't dance you haven't got a chance.

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The reasons are simple. Ballrooms today are run in a manner designed to appeal to all decent, healthy happy people. The surroundings are bright and attractive. The music is provided by good orchestras and the facilities for "sitting out" are comfortable, well-lit and congenial.

(Reprinted from DANCE NEWS, London, England)

NEW POSTURE FILM

DYNAMIC POSTURE, a new film demonstrating the application of dynamic posture to common human activities, is now available for purchase or rental. Produced and narrated by M. Beckett Howorth, M. D., Clinical Professor of Orthopedic Surgery, New York University - Postgraduate Medical Center, this 24-minute teaching film will be of interest to orthopedic physicians, educators, nurses, physical therapists, occupational therapist, physical education teachers, rehabilitation workers and students in those and related fields.

Dynamic posture, according to Dr. Howorth, is posture in action, or in preparation for action. Good dynamic posture is common to animals, is often in children and primitive man, but is uncommon in adult civilized man. Usually it is not acquired easily and instinctively but requires study and training, especially when applied to all of one's actions. Good dynamic posture frees one from tension and gives the body a feeling of lightness. The tendency to fatigue is reduced, and there is more energy left for other things; accidents are far less common. In the film, a model demonstrates specific types of movement as Dr. Howorth points out the direct relationship of posture to comfort, mechanical efficiency and physiological functioning.

Distribution by the Association for the Aid of Crippled Children as part of its program for the prevention of crippling diseases and conditions, this film is available for purchase at $75 per print (black and white, 16mm, sound, f. o. b. New York); rental price is $4 per day, or $10 per week.

On the Boards

by William W. Davenport

What a thrill to meet Alexandra Danilova! She doesn't look a moment older than when I first saw her dance, and that wasn't exactly yesterday.

In my opinion she is the prima ballerina of the world. And I've seen them all, except for Ulanova.

Danilova has beauty, superb technique, and a personal magnetism that projects itself to the farthest reaches of the house. I have seen her in the provinces where the audience didn't know who she was. She held them spellbound from the moment of her first entrance.

Contained Anguish

She's as Russian as a samovar. She has smouldering blue-gray eyes and that special expression that Muscovite ballerinas have had since Pavlova. Her voice is low and vibrant, investing her simplest remark with a kind of theatrical significance.

I mentioned one of the leading figures of the Paris ballet, a compatriot of hers.

"Don't speak of him," said Frederic Franklin. "Danilova hates him.."

"No, Freddie," Danilova answered in her throaty Russian accent. "I do not hate. I am above that. I just **despise** him. That's all."

(Reprinted from the Honolulu Advertiser)

What is rOund dancing?

New interest is being shown in the new "Round Dancing" instruction in Southern California. So many curious dance enthusiasts ask this question that we decided to get an answer from an authority who has held the office of President of three prominent dance teachers' organizations. Dancing

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INBAL DANCE TROUPE FETED

The Inbal, Dance Theatre of Israel was feted both officially and unofficially during January at the New York city hall by mayor Robert F. Wagner.

The Mayor officially proclaimed Inbal Week which coincided with the first week of the troupe's 3-week run (Jan 6th).

Mr. Robbins and Miss Sokolow have both helped the Company in its formative stages. Their party took place at the apartment of pianist Robert Fizdale. Members of the cast of West Side Story, the New York City Ballet and Ballet Theatre attended. The text of the proclamation reads:

PROCLAMATION

WHEAREAS: The State of Israel, since its establishment, has welcomed Jews from every corner of the globe and offered them the blessings of democracy, one group in this ingathering has especially won the world's attention and affection, namely, the Yemenites, a people cut off for two thousand years from the mainstream of Jewish life, brought into Israel in "Operation Magic Carpet," and

WHEREAS, Out of this ingathering of homeless and poor, Israel acquired wealth of talent and beauty of spirit, personified by the group of Yemenite singers and dancers known as Inbal, which has been assisted by the American people, through the America-Israel Cultural Foundation, to develop its rich traditions of Jewish religious culture into a dramatic performance of universal meaning, and

WHEREAS, Inbal has just arrived on these shores under the auspices of the America-Israel Cultural Foundation to demonstrate to the people of New York City, the living spirit of Israel in the forms of dance, narration and song, at the Martin Beck Theatre in New York, for three weeks beginning January 6, 1958.

Now, Therefore, I, Robert Wagner, Mayor of the City of New York, hereby express my pleasure and pride that this cosmopolitan city is the first in Western Hemisphere to welcome Inbal and do proclaim the period from Monday evening, January 6, 1958, through Monday evening, January 13, 1958 as — INBAL WEEK.

Master Charley Baker states: "Research indicates that, although "Round Dancing" is not a new name, it does have an added meaning in modern day dance trends."

In the past, during an evening of square dancing, which requires a minimum of eight in each set, there was always a delightful diversion. The orchestra would change and the couples would thrill to the music of Casey Waltzed With the Strawberry Blonde, or a Paul Jones. In contrast to square dancing, these and other couple dances were generally termed "Round Dances."

However, the modern trend of the new "Round Dances" is usually an interesting one-minute pattern of dance steps to a standard, or popular, tune, repeated two or three times. The younger generation loves "Round Dancing" and it is a most popular series of dances for married couples, too.

The public can best picture the new round dances by recalling the perennial popularity of the Varsouvian and La Raspa. According to Charley Baker the music practically tells the dancers what to do.

WHO SAID THIS?

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For the answers to "Who Said This?" turn to Page 171.

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THE DANCE IN NEW YORK

a series of reviews

edited by W. H. STEPHAN

Jose Greco and
His Spanish Ballet
Brooklyn Academy of Music
January 3, 4 and 5, 1958

Again this year the Greco Company was in good form. Many of the old numbers were repeated but with new costuming and it was all a pleasure to see. Mr. Greco is a showman. He has a new group of men who, with one exception, are excellent. The Gypsies have been forsaken for more sedate classical performers which does add tone to the program.

The Zapateado of Paco Fernandez was well executed and Lola de Ronda is a definite asset. She lends a certain majesty to the program that few Spanish dancers achieve. Greco is good theatre.

—W. H. Stephan

May O'Donnell and Company
Merce Cunningham
and Company
Iva Kitchell

YM-YWHA
January 5, 1958

On an oddly mixed bill we found an old hat dance company, an avant garde company, and a satirist.

Miss O'Donnell's new "Dance Sonata No. 2" to music of Ray Green was spirited enough but not very original or interesting choreographically. The company of nine performed well. There was a repeat of "Lilacs and Portals" and of "Legendary Forest".

Merce Cunningham and Company gave their "Labyrinthian Dances" and "Septet". The more we see of "Septet" the more we like it — and the more we want to see it. No more can be said of any work.

Iva Kitchell rounded out the program with her hilarious "Bacchanale" (As Seen at the Opera), "Soul in Search," and "Ze Ballet". As an encore she did a new number, "Nymph in Search of a Faun". As a teen-ager in jeans and sneakers she was appealing but this serious dance about a young girl in love was rather an anti-climax to her comedy.

—W. H. Stephan

Contemporary Dance
Productions

YM-YWHA
January 12, 1958

We are glad the Jose Limon Company toured Europe rather than Contemporary Dance Productions. The sad state of our up and comings can remain our secret. This program consisted of old, old, dull numbers, new dull ones, and a group of classroom exercises

presented as theatre.

In the latter category, Melisa Nicolaides was the star. Her numbers were "After Winter", "Rock" (Rock and Roll), "Three Rhapsodies" (Questioning, Weeping, and Rejoicing) and "Morning". These all were fragments and of a workshop level. 'Tis a pity for Miss Nicolaides is a fine dancer in other people's works.

Eve Gentry dragged some old numbers out of the gagbag, "Tenant of the Street," "The Sea Gives Up Its Ghosts" and "The Antenna Bird".

Jeff Duncan repeated his "Three Fictitious Games" which is an amusing pantomime with not one dance movement in it. He also made an effort to cope with Bach Preludes. This turned out to be a series of poses and posturings which may have been therapeutic to him but was rather embarrassing to an audience which did not share his opinion of himself. The first part was made up of sharp turns and pauses to show both profiles. He never left the standing position, resulting in monotonous twistings with no flow.

It is time that this group found a definition of the word "dance". Just getting on a stage in costume and moving around a little is not enough. . What they want to say should be said on stage and not in the program notes.

—W. H. Stephan

Emy St. Jus and Company
Hunter College Playhouse
January 12, 1958

When we first viewed Miss St. Jus' works two years ago we were very much impressed by her rich choreographic vocabulary as well as by her sincerity and dedication as an artist. The sincerity and dedication remain this year but

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Jose Greco and Co. —W. H. Stephan

the choreography is not as exciting as before. Aside from repeats of "Requiem" and "A Thousand and One Nights" the numbers were rather fragmentary.

In "Metamorphoses," the first part, "Dahpne Into Tree," had a strange intensity about it which was due solely to Miss St. Jus' artistry and overshadowed the weak choreography. The second part, "Don Juan into Summer Grass," gave us Loren Hightower as the Lover and Alice Temkin-Green, Rosemary Fuhrman and Anne Barlow as The Loved. Again a mood and gymnastics on Mr. Hightower's part, but thin dancing.

The "Thousand and One Nights" with Miss St. Jus as the Favorite and Paul Olson as the Eunuch had many beautiful moments. Mr. Olson did an excellent character part and was particularly moving in one section when he tried to assert the manhood he did not have. Miss St. Jus' costumes ranged from magnificent to embarrassing, but in all this is one of her best numbers.

The "Requiem in an Office Window" was another repeat. An off stage voice spoke selections from the poem "Requiem" by Ed. Hoornik as the company performed the story of a secretary's guilt feeling over the death of a child.

The program closed with "Oh, Sister Joy!" a ceremony of innocence. The parts were **Initiation, Dance of the Hero, Abduction,** and **Nuptial Dance.** The group was completely miscast unless this was a spoof on South Sea Island ceremonies.

—W. H. Stephan

Emy St. Jus Co. in "Requiem in an Office Window." —W. H. Stephan

The Dance Drama Company
Brooklyn Academy of Music
January 19, 1958

The Emily Frankel-Mark Ryder Company which has been touring for some time, finally made a New York appearance. For the most part the program was not up to New York standards (or what we'd like to see) but even so it was a good show.

The opening number was the weakest, Bach's Brandenburg Concerto No. 3 choreographed by Mr. Ryder. It was supposedly divided into two parts, Dance of Work and Dance of Play, but there was no clear division. After the first three minutes we saw all Mr. Ryder had to say and although the movements were interesting they repeated for much too long a time. The costumes left much to be desired and Mr. Bach came out the winner.

One of the loveliest things we've seen this season was the first part of "Romeo and Juliet" choreographed by Todd Bolender to Tchaikovsky's "Overture Fantasia". Miss Frankel with her red hair made a very beautiful Juliet

the dance came second to the drama and the whole piece moved too fast in order to finish with the music. We would have liked to have seen it end as beautifully as it began. This could be a very good number.

Valerie Bettis' "The Past Perfect Hero" was one long, long mass of confusion. Well rehearsed and well danced it was too much. The "Hero," a husband returning home from work, gets involved in dream sequences, flash backs, and drunk scenes to get across the idea that although once he was a football hero he hasn't a very high status at his wife's cocktail party. Miss Bettis knows what she's thinking, we're sure, but she hasn't made it clear to the audience.

"The Diamond Backs" by Sophie Maslow to a jazz score should not have happened. Others have treated this theme much better. A New York East Side teen age gang gave us "Joy Ride," "Robbery", "Blues" and "At the Juke Box Blow Off". The last section was by far the best with Mr. Ryder as the

(Continued on page 162)

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Ballet Russe de Monte Carlo

by Beatrice de Baltazar

The Ballet Russe de Monte Carlo's appearance in Los Angeles this season, 1958, has a very special meaning for the company because it marks its twentieth anniversary in this country. A precious peek behind the curtain tells me that, as the company stands today, it represents fulfilled desires of long range scientific project and plan. The company represents loyalty to its audiences, and almost simultaneously with the announcement of its programs, Southern California enthusiasts know that through the years it has lived up to its symbolic seal of appearing regardless of hardship or hazard.

With nine performances here in Los Angeles, Ballet Russe presented both new and perennial favorites. Nina Novak is prima ballerina, with the French favorite, Yvette Chauvire, as guest ballerina.

Opening night Michail Subotin stands outside as usual, a sincere pilar for the company, the while he conducts his job of program selling, he greets many of the passers-by with such warmth they are won over before putting their ticket in the box. Sergei J. Denham, looking younger than ever, greeted balletomaines. With him was Mme. Barbara Karinska.

The company presents a superior overall picture, with dancing of supreme excellence, brilliant costumes and decor, exciting new works, and tremendous orchestra leadership.

The highlights that remain in mind from the performances I attended are varied: Nina Novak's **Variations Classiques** is truly a gem of the repertoire; her tech-

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Nina Novak

nique has reached new perfection, her interpretations are vivid, radiant, irresistible.

Mme. Karinska's new tutu is most attractive, with rich lushness, a line down the bodice suggesting the new long waistline, effecting regal stature in movement for costume.

Conspicuous plaudits go to Alan Howard. Considering all the male dancers who have appeared in this area in the last few years, I believe he has the greatest chance of stepping to first place as the leading male dancer of this country within a very short time. His range of parts is extensive, his technique has improved in a sensational manner, his performances are exhilirating. He thrills his audiences with his sensational leaps, lightning like turns, strong elevation and fast beats.

Yvette Chauvire is an artist par excellence, and although the experienced eye saw her partner, George Zoritch, had not had proper partnership preparation she car-

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Alan Howard

Bill Cogan (Dance Digest staff photographer) and wife, Laverne, with their two offspring, Kathy and Tommy.

ried, her solid artistry completely capturing her audience.

Sombreros, choreographed by Leon Danielian, reminds one of Danielian himself. The gay romancings of the dancers are like smaller editions of Danielian in person. I do miss Danielian's work —he was surely one of the greater male dancers on the American scence. He is teaching in New York at the Seven Arts School. His **Mazurka** reflects an atmosphere of elegance. In fact ,the true ability to perform the mazurka can be the acid test for the poise of the ballerina as well as the male dancer.

We take Gertrude Tyven, with her dependable technique, for granted. She has been with the company, I believe, since M. Denham took over. Now she appears in Swan Lake with her husband, Eugene Slavin. Remember Yvonne Chateau, who danced many parts with Tyven? She is home taking care of her baby daughter while her husband, Miguel Tereknov, is doing a fine job touring with the company.

Coppelia definitely has been revitalized with the re-choreography of Nina Novak in the mazurka and the czardas. The czardas is now spiced with the proper dance paprika.

More Than Meets The Eye.

Looking in retrospect these past twenty years, ballet has proved one of the leading factors in the development of artistic and educational culture here in America. Sergei J. Denham, director, and actual power behind the Ballet Russe de Monte Carlo has emerged with his company triumphant in the grand tradition. The season 56-57 was one of the greatest in the history of the Ballet Russe, from the point of view both of attendance and artistic success. The tour was climaxed by the season at the Metropolitan Opera House in New York, which broke all records of any American company for attendance and income.

The task of directing a large ballet company presents incredible problems. Few individuals would accept the responsibility even if they possessed the genius for the job. M. Denham has created a permanent company of solid foundation. He has succeeded in guiding the company with great perception, while inspiring the artists with confidence. He talks with the millionaire with the greatest of ease, and listens to the problems of the girl from the ensemble with patience and understanding.

Many of his people have been with the company right from the start. M. Denham inspires confidence in everyone.

The Before-Denham Story

The handsome, masculine ballet genius, Mikhail Hordkin, was the first male ballet dancer to be accepted by American audiences. It must be a great memory for those who were present at the Metropolitan Opera House when Otto H.

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FOLK DANCE GUIDE
8th Annual Edition, 1958
Contents:
Folk Dance in the United States—Dance Through the Ages (outstanding quotations)—National Directory of Instruction Groups—Calendar of Annual Events. Selected Bibliography, 30 p. ($1 a copy).
FOLK DANCE GUIDE
Dept. A-2, Box 342 Cooper Station,
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Kahn presented the Imperial Russian Ballet headed by Mordkin and the lovely Pavlowa, two of the world's greatest ballerinists.

Mordkin, already known throughout Europe at the age of 18, and the leading exponent of mimo-drama, had danced with the great Geltser, Karsavaina, besides Pavlowa. It took just this particular giant of ballet to win over music and ballet lovers as well as to prepare patrons for the later visit of Diaghileff.

When Diaghileff died in 1929 it took the dedicated efforts of Colonel W. de Basil to build the Original Ballet Russe. In 1934 de Basil divided his company to play in America and in Monte Carlo. From the de Basil organization Sergei Denham took over the great role of directorship for the company. M. Denham has gained enthusiasts wherever his company has appeared. He has protected his company through many serious crises which, I believe, stands today on the threshold of a position of security as a result of his tireless efforts and applied perception.

Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. Is there any union for dance teachers?

A. As far as we have been able to find out, there is none in your state, Washington. Nor is there a so-called national union at this time. However, a few years back an effort was made to unionize the Arthur Murray dance teachers in New York City. The plan was finally abandoned.
Editor's Note: If any of our readers know of any such move we would greatly appreciate hearing about it so we can pass the information on to our readers.

Q. How many States make their dancing teachers pass an examination before they can teach dancing for money?

A. That is a question that has been asked many times, but until Dance Digest made a 48-State survey of this subject, no one has been able to answer with authority. If you will look on page 156 you will see that the editors of Dance Digest at this time are completing just such a survey. And our thanks to everyone who has written us on this serious subject. You'll be reading about it in an early issue of this magazine. ➟

INFORMATION desk

Q. When you read what I have to say, you'll probably think I'm just one more adoring mother who thinks her daughter is another potential Pavlova, but please believe me, that's not so. You see, we live away out in the country, too far to get to any dancing school and I thought if you could recommend a good book on toe dancing for children (my daughter is only four, but she's always dancing around on her toes every time she hears music) I might be able to help her until we can take her to a dancing school.

A. We have to assume that all letters to this department are written in a serious vein, for we have no way of knowing otherwise. However, when we first read your letter we had a feeling you were attempting to pull our leg, so to speak. For one thing, we were puzzled as to how you happened to have a copy of Dance Digest when you were in no way associated with dancing, and lived so far out in the country, as you said. Then we checked our files and found you were actually a subscriber, so we will answer on the assumption that you are serious when you say you want to teach your four-year-old daughter toe dancing.

Obviously, you had confidence in Dance Digest as a source of information, or you wouldn't have written us. With this thought in mind we state emphatically that NO child of four should begin pointe work (toe dancing). Furthermore, no child, whether four or fourteen, should attempt pointe work without first having had at least a year or two of ballet technique with a competent ballet teacher. A youngster may be injured for life wtihout proper body development which is acquired only through the guidance and training of an accomplished and experienced ballet teacher.

True, there are many excellent books on the subject of ballet training, but they are intended as a supplement to a student's dance lessons, not as a teaching guide for someone who apparently has not the slightest concept of what proper ballet training entails.

For the sake of your daughter's physical well being, we trust you will not attempt to teach her yourself.

If, after reading the foregoing advice, there is still some doubt in your mind, we suggest that you write to any of the following accredited National Dance Teachers' Organizations — they will be happy to advise you and others like you in detail on this matter:

Dance Masters of America, Inc., 601 N. Division Street, Salisbury, Maryland.
Chicago National Association of Dance Masters, 32 West Randolph Street, Chicago 1, Illinois.
Dance Educators of America, 46-31 193rd Street, Flushing, New York.
Cecchetti Council of America, 1556 National Bank Building, Detroit, Mich.
American Society of Teachers of Dancing, 309 Eldon Avenue, Columbus 4, Ohio.

● ***Here's your opportunity to ask questions on any dance subject you wish. If our editors don't know the answer, they'll find someone who does. So send in YOUR question today . . .***

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- **EAST COAST CONVENTION**
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- **WEST COAST NORMAL SCHOOL**
  Aug. 7 thru Aug. 10 — Lafayette Hotel, Long Beach, Calif.
  Open to ALL dance teachers and their assistants

- **WEST COAST PRE-CONVENTION BALLROOM**
  Aug. 9 and 10 — Lafayette Hotel, Long Beach, Calif.
  Open to ALL dance teachers and their assistants

- **WEST COAST CONVENTION**
  Aug. 11 thru Aug. 15 — Lafayette Hotel, Long Beach, Calif.
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(Continued from page 155)

gang leader knifing his enemy. Miss Frankel again demontsrated her versatility by being a very good pony-tailed teen-ager.

The program ended with Todd Bolender's "Still Point" to Debussy's "Quartet Opus 10." New York City Center Ballet also has this number in its repertoire.

The second section is particularly moving when the girl finds love. But one wonders why anyone as beautiful as Miss Frankel should have had any trouble finding a boy friend at all.

The company is out on tour again and it is well worth anyone's time to see them.

—W. H. Stephan

Katherine Litz and Ray Harrison.
—W. H. Stephan

Cooper Union Dance Series
The Content of the Dance
January 24, 1958

On the second half of its dance program, the Cooper Union is offering a series of productions analyzing various aspects of the dance. The format includes performance followed by a panel discussion with a question and answer session. Thus far the performances and discussions have been spirited and provocative. It seems to be a rare treat for the audience to ask the performers or choreographers direct questions concerning the performance just viewed. It also gives the participating artists a unique chance to sample the immediate audience reaction. This unusual programming has been organized by Shirley Broughton and David Vaughn.

Choreographer James Waring opened the program with a group number, **Intrada.** It utilized no music, seemed completely non-objective and, frankly, left most of

the audience either puzzled or annoyed. Mr. Waring followed with an untitled solo which also apparently had no specific meaning, yet was vastly better than **Intrada** in that it held to a recognizable form. Despite the fact that every movement was done at least ten times, the piece held through its formalized structure.

Jean Erdman presented three widely differing works. The first, **Creature on a Journey,** had much the quality of a primitive bird in the process of migration. With her vigorous, earthy strutting and arm waving, she evoked some latent memory of an earlier, perhaps prehistoric creature.

Her **Ophelia** presented a study in madness — the madness of a girl-woman caught in the web of knowledge and circumstance beyond her endurance. Much of this work was beautifully projected, but parts remained uneven. Perhaps it was a bit overlong, perhaps not fully explored. It was beautifully supported by a highly dramatic score by John Cage (early Cage).

Bagatelle, performed to a Scarlatti score found Miss Erdman continuously bouncing with the pure joy of the rhythmic beat pulsing through her. It was a literal but most pleasant translation of the music.

Jeff Duncan danced four Bach Preludes. These solos were so carefully made until one was more aware of the construction than any real sense or quality of dance. They were clean, neat and utterly

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cautious to the point of boredom. However, in his **Three Fictitious Games** there was invention and delightful performance. Frances Alinekoff, Casimiro Alicia, David Gold, Marion Hunter and Rhoda Levine gave a charming set of characterizations to the work. This work, too, was simple and well made, but unlike the Bach solos was well fleshed with ideas, color and shading.

Paul Curtis and the American Mime Theatre presented a work called **Abstraction.** Its content was more a haphazard assemblage of unrelated realities than anything abstract. The pantomime was literal and the symbolism obvious to the point of crudity.

The discussion period was moderated by Joseph Campbell of Sarah Lawrence College. Each choreographer made a brief statement of what he or she regarded as the content of the dance.

Mr. Waring was quite brief: "No jokes, no stories."

Miss Erdman was more erudite. "Content is simply radiance of form. Experience of radiance is the only communication." She explained that form exists in two parts — time and space, time dealing with phrase and rhythm, space with pattern.

For Jeff Duncan content was simply a form for expressing things about life, or movement found out of feelings and feeling ideas.

Since Mr. Curtis did not consider himself a dancer, his contribution to the panel took a somewhat different turn. He stated that his driving force came from acting values and could, of course, be best rendered with actors who could move.

— Bill Hooks

Katherine Litz - Ray Harrison
Hunter College Playhouse
January 26, 1958

Two seasoned performers in the persons of Katherine Litz and Ray Harrison joined forces to present an eagerly anticipated New York concert. They have worked together previously in the commercial dance world, they are both well known figures separately in the concert field, but this performance had much the air of a real premiere.

A Prologue danced to a lovely Scarlatti score served to introduce the dancers to the audience and also to reveal something of their inherent individuality. In a stylized framework it was soon apparent that Mr. Harrison was above all else a light-footed, twinkle-in-the-eye type, outgoing performer. Miss Litz emerged as a self-contained, natural comic — one from whom wit and humor bubbles freely and easily.

In **Two Portraits** the dancers moved into a serious mood. **Across the Memory** showed Ray Harrison delving into the remembrance of things known and unknown. He projected a high degree of sensitive exploration; the piece was strongly built along the four diagonals of the stage; the mood was sustained throughout the work; but somehow, it seemed always on the threshold of the memory — never across the memory. The piece seemed to lack any choreographic progression toward the forwarding or completion of the idea. The other portrait, **Fire In The Snow,** was given an inspired performance by Miss Litz. The performance itself left nothing to be desired and showed a wonderful and dramatic balance to the comic side of the dancer. However, the piece remains only a beautiful

study, an exquisite fragment. It would be a marvelous thing should Miss Litz succeed in developing a full fledged piece cast in this manner.

In Term of Time was set in three sections, each of which carried overtones of some dramatic importance. The performance of each was smooth and, occasionally, choreographically inventive; but the piece was clouded by the obscurity of the intent. Each specific phrase of movement seemed to be dramatically justified by the dancers, but little integration transpired from segment to segment.

Miss Litz presented a group work entitled **The Lure.** There were various idea lures as well as prop lures. In the handling of the ridiculous hats and costumes, Miss Litz proved an unequalled artist. Even the inanimate props became inherently funny in her hands. Her introverted performance and self-absorption with the comic ideas strongly bolstered the work. She was assisted by a serious, deadpan company which included Sylvia Dick, Nancy Connable, Elaine Thomas, and Billy Ross. Sylvia Dick and Billy Ross seemed to capture with Miss Litz a kindred comic feeling which greatly enhanced the piece.

Kicks was Mr. Harrison's frankly titled modern-jazz work. It contained some rather pleasant moments with an occasional nice bit of movement invention, but all too frequently seemed a routine setting of jazz steps. Some strongly motivated idea might have given the same movement more **raison d'etre.** The energetic performers included Patricia Birsh, Gerald Fries and Billy Ross.

With the return to comic spoofing, Miss Litz truly took her house by storm in a Twenties style duet elaborately called **The Last Gasp**

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of Love's Latest Breath. She managed to evoke one and all of the passion-struck heroines of the silent film era. Mr. Harrison provided an adequate Valentino characterization. He graciously underplayed the role, leaving the field clear for Miss Litz's wonderful humor.

The final duet was intriguingly named **Courting The Spell.** The "Spell" was a lyric invocation to love expressed individually and then jointly by Miss Litz and Mr. Harrison. Some of the lyricism was breathtakingly beautiful and the piece seemed to have more of a flow than any of the other duets. It is strange how external factors can often mar a good work — Miss Litz wore an unfortunate costume which considerably hampered both the movement and the visual pattern. Mr. Harrison had a determined lock of hair which persisted in staying across his face. But despite all this, the work captured an almost magical quality— truly spell-like.

— Bill Hooks

Cooper Union Dance Series
Performing a Dance
January 31, 1958

Since the emphasis of the second program was placed on performance, a representative cross section of ballet, modern and ethnic dance was offered.

Performer Carolyn Brown presented the first part of the program. In **Trio** from **Suite for Five,** by Merce Cunningham, Miss Brown, Marianne Simon, Remy Charlip mechanically executed their steps with a sort of deadly seriousness. Each seemed unaware that he or she was a portion of a trio — and from the blank expression of their faces seemed equally unaware as to the purpose of the piece. Miss Brown also performed an excerpt from **Galaxy,** again choreographed by Merce Cunningham. She is a marvelously trained instrument, executes movements fully, has a sharp, clear line, is physically lovely — yet in these pieces she seemed overpowered by a sense of going nowhere, with nothing to say.

Choreographer-performer Talley Beatty showed a suite of dances which he labeled **Hansim.** They were based on African ethnic sources and utilized traditional primitive music. The sources ranged all the way from the Belgian Congo to North Africa. The performance was full blooded, strongly and lustily realized by LaVerne French, Velyn and Mr. Beatty.

Ruth Sobotka, partnered by Eugene Tanner, presented three themes from Georges Balanchine's **The Four Temperaments.** These themes are among the loveliest of the Balanchine inventions and were a delight even out of context. Miss Sobotka performed with a strong technical assurance and a pleasant projective quality.

Another representative of the Modern school was Bill Hooks, whose "**Smoky, a Case of Insanity,**" was beautifully performed by Maggie Newman and Marvin Gordon. Mr. Hooks accompanied the dance by singing the theme, "On Top of Old Smoky". This was a different style of modern than Mr. Cunningham's. "Smoky" told a story (a girl insane with love who imagines a lover is with her) while Mr. Cunningham's works are nonobjective.

Shirley Broughton moderated the panel and discussion period which followed the intermission.

Maggie Newman opened the discussion with her remarks perti-

nent to the performer. She stated that the ideal performer is one who has an instrument that can do whatever is required of it; that as nearly as possible all physical mannerisms and tensions, both physical and emotional, are left behind; that complete integration of the entire body is the ultimate goal.

The only responsibility of the performer, according to Carolyn Brown, was to do to the movement fully with flexibility of both mind and body. She maintained that one should surrender himself to the choreography and that discipline to the point of dedication is the only answer.

Mr. Beatty spoke as both choreographer and performer. To him, remaining true to the idea was the main core of both the creative and interpretive ends of the art.

The only performance problem which Miss Sobotka experienced was that of a technical inability to do the step. Her advice to the performer was, "Perfect your technique and this will leave you free to concentrate on the spirit of the thing."

—C. T. Egmont

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Dear Editor:

Regarding the article in Dance Digest, Jan. '58 issue, about the Dance Team, Thomas & Rogers:

My wife and I work as clerks and dance as a hobby. I work for Pacific Telephone & Telegraph Co.

We attend their dance class at the Chateau Ballroom in Los Angeles and believe Thomas & Rogers and Mr. Dean Curtis, manager of the ballroom to be people of great courage and honesty. Above everything they know how to make dancers out of people at a reasonable cost.

To be honest I believe that someone (perhaps the Ballroom Owners Association) is missing a bet by not being first to sponsor the T.V. show mentioned in the Thomas article. Thousands of people would be interested and helped by such a show.

Yours truly,
E. M. Cordes,
Los Angeles

Dear Editors:

In your last issue, (Jan. 1958) the article by Val Rogers and Will Thomas was indeed a welcome one.

We have long been stressing the need of accenting proper dancing, **standardization.**

We have also tried to discourage haphazard styles, such as you see on the dance floor, especially by youngsters. At most dances you will see teen-agers either in a clinch and not moving, or flinging each other around without regard to the music, and they seriously think they are doing the Swing or Jitterbug.

The 'loose' way these children dance, is a reflection of our general attitude towards education. Educators here in the States, have encouraged 'self-expression' because it is easier than teaching, and requires more preparation on the teacher's part. If you have a child in school, you know what I mean.

I thoroughly agree with the lecture by Thomas and Rogers. A standard system of instruction coupled with interesting contests, such as a country wide 'Harvest Moon' with eliminations in every city and the co-operation of all dance teachers, should make proper dancing as popular as it used to be, when the Roseland dance floor, New York City, was filled with wonderful dancers each trying to out-do the other.

Here is hoping that the art of proper dancing will be revived very soon.

Sincerely yours
George Gallas

Dear Editor

May we express our sincere thanks for your interest and support, in our efforts to further the public interest in Ballroom Dancing? Both Val and I were very happy to see that you featured us in the January issue of your wonderful magazine Dance Digest. As you know, our one aim is to bring Ballroom Dancing in America, to the esteem and favour that it now enjoys in practically every other country.

The first big step towards this goal, is of course, Standardization of Steps and Tempo. Once this is accomplished, the Dance Profession, musicians, Dance Teachers, and more important, the Public themselves, will all have not only a goal to aim for, but a solid Foundation to start from. Sooner

Reviews

NOTE: DANCE RECORDS to be reviewed should be sent direct to Record Review Editor, Dance Digest, 376 Almaden Avenue, San Jose 10, California. The Editors reserve the right to review all records as candidly and sincerely as they hear them.

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— J. B.

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The five issues this reviewer read through ran the gamut from Record Reviews for Dancing, Step of The Month, Interviews with Ballroom Dance Teachers, Letters from Foreign Countries in which the writers explain their method of Ballroom teaching operation, as well as news and other items helpful to the Ballroom dance teacher.

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— J. B.

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or later it must come, may it be sooner! With the help and support of magazines and editors such as yours it **will** be sooner.

I have taken the liberty of enclosing charts and step lists, of steps which have already become standardized all over the World. Should you, or your readers be interested, I will be happy to send to you, the breakdown of one or more steps every month for publication. I might add, that in some studios these steps are all classed as Gold Medal Material. So, if your readers learn them, they will put their dancing years forward, and save themselves, hundreds, if not thousands of dollars.

With all best wishes and more power to you.

Sincerely,
Will Thomas

Editor's Note: We'll take the initiative and speak, not only for Dance Digest but for its readers as well and say that we accept your offer to send us for publication each month a breakdown of standardized ballroom steps. And many thanks.

Teachers' and Students' section

NEWS BRIEFS•••

● Gladys Hight has begun choreography on her ballet "Pretemps" which will be staged with her professional pupils April 1 and 15 at Orchestra Hall in Chicago. The Hight school is the only one ever engaged by the Chicago Symphony Orchestra. The ballet will be performed with the entire 100 piece symphony.

● The Annual Open-Style Foxtrot contest was held at San Francisco's El Patio Ballroom on January 17 after six weeks of preliminaries. Final winners were: Mary and Lou Jamarillo, first place; Lee and Cliff Isaak, second place, and Gloria and Dick Perata, third place. Judges were: Stanley Kahn, Bob Kirkpatrick and George Schomer. Finalists were honored at a dinner and dance at the El Patio, January 24, at which time they were presented with trophies.

● The Second Annual Novice National Tumbling Trampoline and Free Exercise Championship of the United States for Boys and Girls will be held Saturday, April 26, at the University of Illinois, Navy Pier, Chicago, Ill. Over 100 medals will be given to winners. For further information write to: James Rozanas, 10412 South St. Louis Avenue, Chicago 43, Ill.

● THE PLAYERS GUILD of Berkeley, California, will present the following programs: Jazz Ballet, La Strega, and Profiles, March 1 thru 23, Saturdays and Sundays, at the Raoul Pause Workshop in Oakland; The Eye of Darkness, Simple Symphony and The Miraculous Mandarin, April 13, at the Marines Memorial Theater in San Francisco; Combined Production with Young People's Symphony at the Berkeley Community Theater, May 23, The Emperor's Nightingale and Musical Selections. Further informaiton may be had by writing Raoul Pause Workshop, 4689 Telegraph Avenue, Oakland, California.

● BALLET PREVIEWS presented its fourth concert March 2 at the Marine's Memorial Theatre in San Francisco. For additional information on future Ballet Preview concerts write: The Academy of Ballet, 2121 Market tSreet, San Francisco, California.

● THE MUSICAL COMEDY WORKSHOP presented Zack

Students of the Vida Blunden School of Dance took part in "Holiday Frolics" which was held at the Wilshire Ebell Theater in Los Angeles on December 5.

Thompson in a Dance Concert, January 26, at the Encore Theater in San Francisco.

• MME. ANNETTE of New Haven, Conn., DMA member since 1927, is celebrating her 35th year of teaching dance. She is being honored with a testimonial dinner to be given at the Waverly Inn, Cheshire, Conn., on March 23.

Mme. Annette is a past president of the Dance Teachers' Club of Connecticut. Many of her former pupils have gone on to professional careers but many of them are expected to attend the dinner.

(For reservations, contact Miss Judyth E. Nilsson, 60 Hawley Road, Hamden 17, Conn.

STUDIO SHOW NOTES

■ 'Melody Time' will be presented by Melody Dance Studios of Oakland, California, May 25th.

■ Dot's 'Danc-O-Rama' was held March 2 at the Hayward High School in Hayward, California.

Suzie Giem won the National Championship for 1957 in the Novice Ladies' Division, "Dancing On Wheels".

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Answers to WHO SAID THIS?

(From Page 151)

(a) **James Rozanas** in "Tumbling Versus Acrobatics" which appeared in Dancing Star magazine March, 1952.

(b) **An editorial** in London's Dance News, January 2, 1958.

(c) **Neal Stanton** in his article "You Owe It To Your Child".

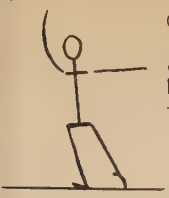
1. Selecting the lucky ones who are to dance with the Royal Ballet (formerly Sadler's Wells) at the San Francisco Opera House is no easy task — even for John Hart, Ballet Master for the Royal Ballet. Looking on is John's sister, Jean, who runs a school of Ballet in San Francisco.

2. The great day. Jean Hart helps Mary Janiclawski make up the 'supers' at the Opera House. Dressing rooms can accommodate 30 dancers at a time.

3. Brother and Sister chat before first rehearsal amid packing cases which contain hundreds of different costumes shipped over from England. Usually, the supers, or extra dancers, are chosen first for talent, then size. They must fit into the costumes.

4. Who's nervous? Some of the Jean Hart dancers await their cue to go on.

JAY DANCE NOTATION



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5. If the smiles are any indication of the rehearsal's success, then they have nothing to worry about. Tomororw will be a memorable one in their young lives, for with make-up and costumes they will become a small but important part of the enchanting World of Ballet. Back row, left to right: Virginia Sandifur, Jacquelint Grover, Rosemary MacCaughey, Julie Dickenson and Susan Birkett. Front row: Elena Timefeeva, Mary Janislawski, Susan Watkins, Jean Hart and Royal Ballet Master, John Hart.

(All photos by staff photographer Bill Cogan)

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YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS presented an All-Day Meeting at the Sherman Hotel in Chicago on February 9. The faculty included: Bernardine Hays, Character, Mexican Dance; Don Kuuipo Tom, Hawaiian Dance; Mildred Caskey, Production; Jules Walton, Modern Jazz; Wendy Winn, Ballet Technique and two short dances; Johnny Black, Intermediate Tap; Alada Alexander, Ballroom; Mr. and Mrs. Lew Young, Latin Dances; and Harriet Schonberg, Ballroom. The next meeting will be March 23.

Bulletin Notes: SUMMER SESSIONS (all in the Sherman Hotel) are: 1st week Normal, July 29 through August 2; 2nd week Normal, August 3 through August 7; Ballroom date (unless otherwise changed) August 8; Convention, August 9 through August 13. If you need a book on Castanet Technique, Elsa Steigler has done a very fine book. Write her direct. Members writing about Hawaiian dances that were performed last year at the Convention program should write to Betty Mae Harris, Alada Alexander or June Rold. The girls can answer all your questions and they all have a tremendous library of Hawaiian dances and music.

DANCE MASTERS OF AMERICA, OKLAHOMA CHAPTER, held an all-day Material Sessions February 9 at the Lez Damaroff School of Dance in Tulsa, Oklahoma. The teaching faculty included J. Troop,

Tap; R. Branson, Ballet. A Tap forum was conducted by M. Petterson. An Exchange of Ballroom Material was held with all Ballroom teachers conducting. Bulletin Notes: Our first State Convention will be held at the Huckins Hotel, March 9, in Oklahoma City. Faculty will include Enid Ricardeau, Cecchetti Ballet; Bob Kimble, Tap and Baby Work; Martha Scott, Modern Jazz; Lez Damaroff, Acrobatic; Lee Paramore, Jimmie Crowell, Everett Taylor, Mr. and Mrs. Don Jones and Kotche, Ballroom.

DMA, INC., BULLETIN NOTE: The East Coast Normal School will be held July 21 through July 25; the East Coast Pre-Convention Ballroom, July 26 and 27 East Coast Convention, July 28 through August 1. All the foregoing activities will be held at the Roosevelt Hotel in New York City. The West Coast Normal School will be held August 7 through August 10; West Coast Pre-Convention Ballroom, August 9 and 10; and West Coast Convention, August 11 through August 15. All the West Coast activities will be held at the Lafayette Hotel in Long Beach, California, a few minutes drive from the heart of Hollywood.

DANCE MASTERS OF WISCONSIN, INC., held its Annual "Spring Spree" at the Julia Kuhlig Dance Studio in Milwaukee, Wisconsin, on March 2. The faculty included: Carol Noll, Modern Jazz; Jack Wolfram, Intermediate Tap; Janis Mae Liedtke, Novelty Tap; Recital Routine demonstration by students of Virginia Lee Kehl and Exhibition Ballroom by The Dancing Hansings.

DANCE MASTERS OF OHIO held a One-Day Convention February 22 at the Carter Hotel in Cleveland. The Faculty included Jane Dodge, Tap; John Kriza, Ballet; Joan Garrett Wine, Tap, and Charles Boyd, Ballroom. Officers of the Club are Mary Louise Me-

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gert, President; Kay Lutes, First Vice-President; Lera Rae, Second Vice-President; Marie Miller, Treasurer; Bess Newton Brown, Principal; Bettene Winch, Assistant Principal, and Clement Browne, Secretary.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held an all-day Ballroom Material Session February 9 at the Statler Hotel in Los Angeles. Faculty included: Dorys and Robert Gollatz, Children's Ballroom; Yvonne Boynton, Popular Latin Styles; Charley and Margaret Baker, Limbo Party Games and Ballroom Tricks. Bulletin Notes: We should keep in mind that our constitution clearly states that the Objects and Aims of our Club shall be: 1. To advance the art of dancing and improve its teaching; 2. To establish and maintain the standards and professional ethics; 3. To promote mutual interests and fraternal cooperation of our members.

N.A.D.A.A., INC., SAN FRANCISCO CHAPTER, held its Teachers and Freshie Study and Material Session at the Sir Francis Drake Hotel, February 16. On the faculty were Erma Irwin, Modern Jazz; Les Williams, Tap; Trudy Gellman, Free Style; Jimmy Powell, Tap, and Marian Smith, Novelty. Mistress of Ceremonies was Dorice Andreuccetti.

N.A.D.A.A., INC., OF BOSTON held an All-Day Teacher Study Session January 26 at the Bradford Hotel in Boston. Faculty included Doris Holloway Birman, Musical Comedy; Tatiana Babushkina, Ballet; Eva Stone, Modern Jazz; Dorothy Jenkins, Adagio; Gladys Ruben, Children's Work; Grace Bates, Tap; Adrienne Parker, Character Ballet, and John Daly, Acrobatic.

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376 Almaden Avenue
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Reno Ballet Arts Theatre group presented "Christmas Ballet Festival" December 21 and 22 in the Academy's auditorium in Reno, Nevada. Presented were "Les Patineurs," "Christmas Carol Sonata," "The Juggler of Notre Dame" and the "Nutcracker Suite." Archalee Correll, director and choreographer, appeared both nights with the group. Dancers in the "Silent Night" are, left to right: Patsy Brooks, Suzy Hutcheson, Michelle Simpson, Betty Schwam, Louise Reynolds.

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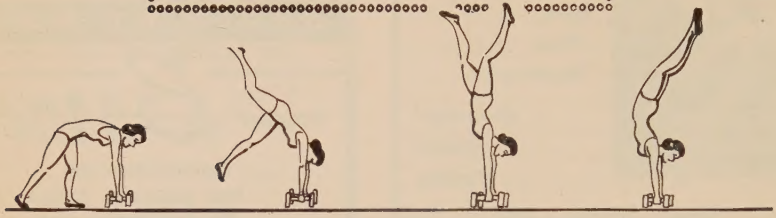

32. HANDSTAND

Grasp pedestals, one in each hand, bend body forward, placing pedestals on floor, shoulder width apart. Push with forward foot, at the same time kicking the backward leg upward, bringing body into a regular handstand position. This method will enable pupils to perfect a good handstand in a very short time.

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